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Translation

From the letter of Margarita TANKINA dated 14 April 1962 to I.M. KOSHELIVETS'

1. The letter begins about her acquaintanceship with KOSHELIVETS'. "The amazing relationship" in the sense that "this is not a friendship" (this word means too much), but it also is not an ordinary acquaintanceship because "ordinary acquaintances get along without correspondence". She said that her acquaintanceship with KOSHELIVETS' requires correspondence and fostering in general and further, near the end of the letter, TANKINA proposes the exchange of literary material and a meeting with her in Helsinki. She said she would like him to send her Bukovyna, the author of which she did not know, and works by young Ukrainian modernists. In return she will take with her to Helsinki all that which could be of some use to KOSHELIVETS'. She asked him to write promptly to her at her home address telling her what would be of interest to him. "Only don't hesitate and don't be too shy, write about everything which you would like to have from the Ukraine". She emphasized that she is interested in meeting with him and ends her letter with "until we see each other".

2. In the same letter, TANKINA writes as follows about her trip: ".....there is an encouraging opportunity for me to meet with you (naturally, if it meets with your favor). The fact is that the USSR National Dance Ensemble is going on tour abroad. And I as a journalist and novice writer will probably have the opportunity to head our Ukrainian delegation at the World Festival in Helsinki. A troupe of our youngest dancers will be going there."

3. She justifies her invitation with the fact that she would like to meet with him, an important person with a literary talent, etc. Secondly, that she has become interested in young modernists in the West and asks him to acquaint her with this literary movement as much as possible, that she personally, unfortunately, does not have this opportunity. Thirdly, "Ordinarily one cannot write in a letter all she has been wanting to discuss for some time now." At their meeting in Helsinki they could exchange literary material. She notes that in Kiev when she acquainted herself with KOSHELIVETS' critique of the performance of the Virsky ensemble in Paris (April 1959), she was sorry that their conversation (in Paris in April 1959) was "neither taken full advantage of nor sincere and open".

4. Tanka was interested in KOSHELIVETS' since their meeting in Paris in April 1959. She writes, among other things, that after receiving his critique in Kiev, she began to read, in her travels abroad, both accidentally and by choice, everything signed with KOSHELIVETS' name. "I often polemized with you in secret." "I was indignant and amazed, and at times enthusiastic about the accurate expressions or witty words in your always original articles." She has decided that he is a very intelligent and interesting person with a literary talent, etc. This made her force herself to diplomatically shut her eyes to all his political comments in his articles, because she personally is a Soviet individual, Soviet ~~from~~ head to foot and, in view of her political consciousness, she is against him politically. However, his social consciousness is his own private

SECRET

SECRET

-2-

affair and she reproaches him for the uniformity and stereotypeness of the impersonal attacks and the "many-tongued enemy expressions" against Soviet nations found in "your newspapers". She said she feels that KOSHELIVETS stands at least five heads above those sinister, say-nothing political slanderers.

She later states that insofar as "our mutual acquaintance," Valeria (Valerian SHEVCHENKO), is concerned, he as usual is full of optimism and will undoubtedly go to look after our young delegates at the festival in Helsinki.

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